

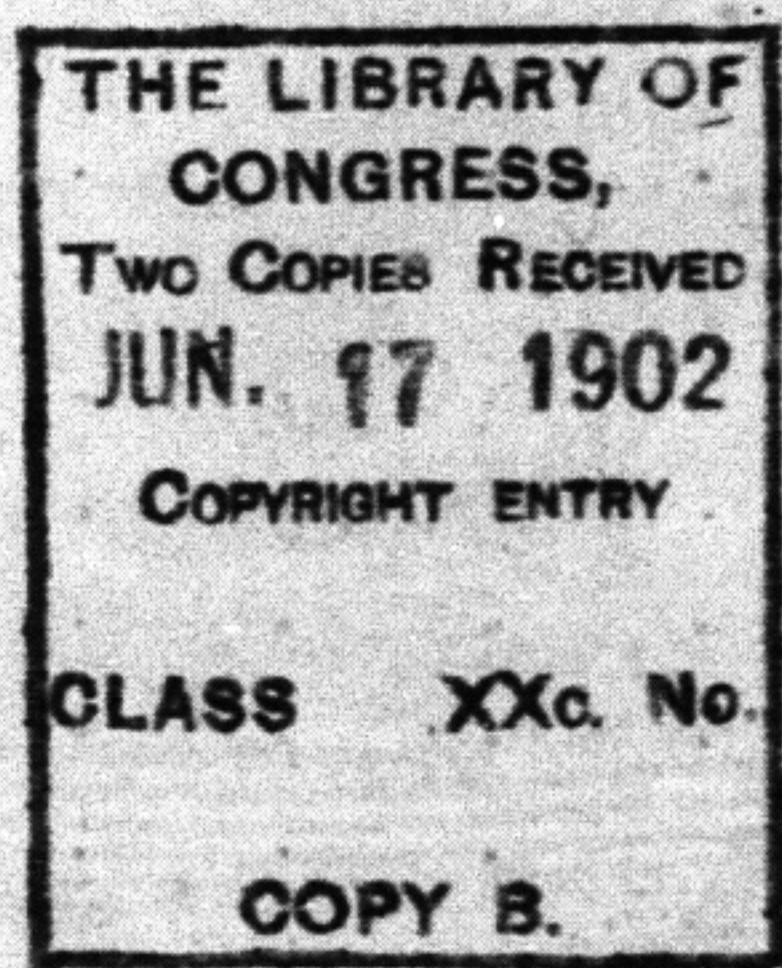
July, 1902

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The PHONO GRAM

TWENTY-SEVENTH NUMBER



SUBSCRIPTION THIRTY CENTS. A YEAR
SINGLE NUMBERS, FIVE CENTS

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Printed Monthly for those interested in the Arts of Recording and Reproducing Sound; also for those interested in Animated Pictures. ¶ Official Handbook of The Order of The Phonogram. ¶ A very Special Department will be devoted to all Questions and Answers relating to Phones, Graphs, Grams, and Scopes. Correspondence welcomed by the Editor.



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THE PHONOGRAPH.

THE PHONOGRAPH ! This monograph
Is writ at him who dares to chaff
At music, song and merriment,
By EDISON's invention sent
To this sad World, to make it laugh.

Yea, I will write his epitaph
Who dares to chaff instead of laugh
At what great THOMAS did invent;
THE PHONOGRAPH.

I can in one short paragraph
Indite a maxim true. One half
The joy of this great instrument
Is, being able to indent
Upon its Record's smooth extent
Your own real voice, your song, your laugh.

THE PHONOGRAPH

EUGENE LEE.

NOTES.

¶ I am gratified by the evident approval, by PHONOGRAM readers, of Mr. Openeer's article on The Making of Edison Moulded Records, the first part of which appeared in June issue. For the benefit of my many new subscribers I repeat what I said in May issue.

¶ By reason of the friendly relations existing between Mr. Openeer and the National Phonograph Company, he has been accorded special privileges as a newsgatherer; and his

camera is one of the very few that have been allowed to keep an open eye on a trip through the Works.

¶ These "open eye" pictures (there will be sixteen) are printed in two colors, on coated paper, and will be issued from time to time as supplements, as the paper on which THE PHONOGRAM is printed would not do justice to the delicacy of the engravings. To regular subscribers, these "open eye" supplements will be issued free of charge. This notice will doubtless be read by many holders of *sample copies* and others who may be interested in the subject. To these I would suggest that they become direct subscribers, sending thirty cents at once to the Publisher.

¶ Artist proofs of these sixteen half-tones, printed on enameled paper, cut to a somewhat larger size, suitable for framing, will be mailed from time to time by the Publisher on receipt of fifty cents, to cover the cost of postage, packing and printing.

¶ The Art of Record making is improving all the time; and if you could but hear some old time Record, made by the New Moulded Process, that has been listed in the Edison Catalogue for years, you would most certainly buy it; and get as much enjoyment and pleasure in hearing it over and over in your own home as you would in meeting an old friend.

¶ My remarks on musical music for the musiclover, continue elsewhere in this issue. I am pleased with the appreciation of my readers, as shown by the numerous letters I receive. One man writes me a description of three of *his* favorites. Good! I will welcome such contributions, and will give due credit to such authors as will follow the example of WILLIAM BANTA.

¶ Three request me to make running comments on the *New Edison Records*, of which I published list in the June number. By the way, *this* number also has a list of New Moulded Records. I shall continue to publish these new lists just as often as the Edison people issue new Records. The way to be posted *and to keep posted* is to subscribe to THE PHONOGRAM and have it mailed to you each month direct from the Publisher.

¶ This number contains the first of my Short Talks about New Records ; a feature which will be continued each month.

Every Edison Phonograph bears my signature ; without it no machine is genuine.—

THOMAS A. EDISON.

ORIGIN OF POPULAR SONGS.

Jimmy Thornton wrote his song, "When You Were Sweet Sixteen," one night after a spat with his wife, Bonnie Thornton. Mrs. Thornton had reproached her husband for something he had done and accused him of growing cold toward her.

"Why, Bonnie," he said, much surprised, "how can you say that ? I love you the same as when you were sweet sixteen."

The title of the song, "My Sweetheart's the Man in the Moon," was suggested to Thornton one night while riding on a surface car. The sky was clear, and one of the passengers a woman, looked out of the window and peered at the moon. Then, nudging her escort, she sarcastically said :

"I don't care for you any more. My sweetheart's the man in the moon."

"She May Have Seen Better Days," another of Thornton's compositions, was written after Jimmy had witnessed a scene on Sixth avenue. A woman who seemed to be quite young, but dissipated looking, was sitting in front of a saloon. She was intoxicated and a noisy crowd had gathered and jeered her and made life miserable for her. Before a policeman arrived a well-dressed old man stepped into the crowd, and turning to a tough-looking fellow who had been her principal tormentor, said:

"Why don't you leave the woman alone? If she's unfortunate I'll bet she may have seen better days."

It did not take Thornton long to realize that he had a good title and a few days afterward he sold the song for a tidy sum.—From the *New York Sun*.

Sound principles are behind the sound reproductions of genuine Edison Phonographs.—
CHAPIN.

SHORT TALKS ABOUT NEW RECORDS.

8006. The Donkey Laugh, Peerless Orchestra, by Howard Whitney, the composer of the popular "Mosquitos' Parade" (our Record No. 7503.) The Donkey Laugh has all the elements of popularity of its predecessor—an original and tuneful melody, and is even greater in realistic imitation. The laugh of the donkey is not only portrayed in the music, but it is introduced vocally together with bits of dialogue and other effects making clear to the listener a very amusing and comical situation. In fact it is the merriest ha-ha ever, and if you overlook this Record it is a musical horse on you.

[Continued on page forty-three]

Edison Moulded Records. How Made.

(Commenced in June number)

JUST beyond the great brick Laboratory building (erected in 1887, when Mr. Edison moved from Menlo Park), there is a huge red building; on the top floor of which are the rooms in which Records are made.

Let us suppose it is Band Day in the Record making department. Here, in the largest room, the members of the Band assemble.

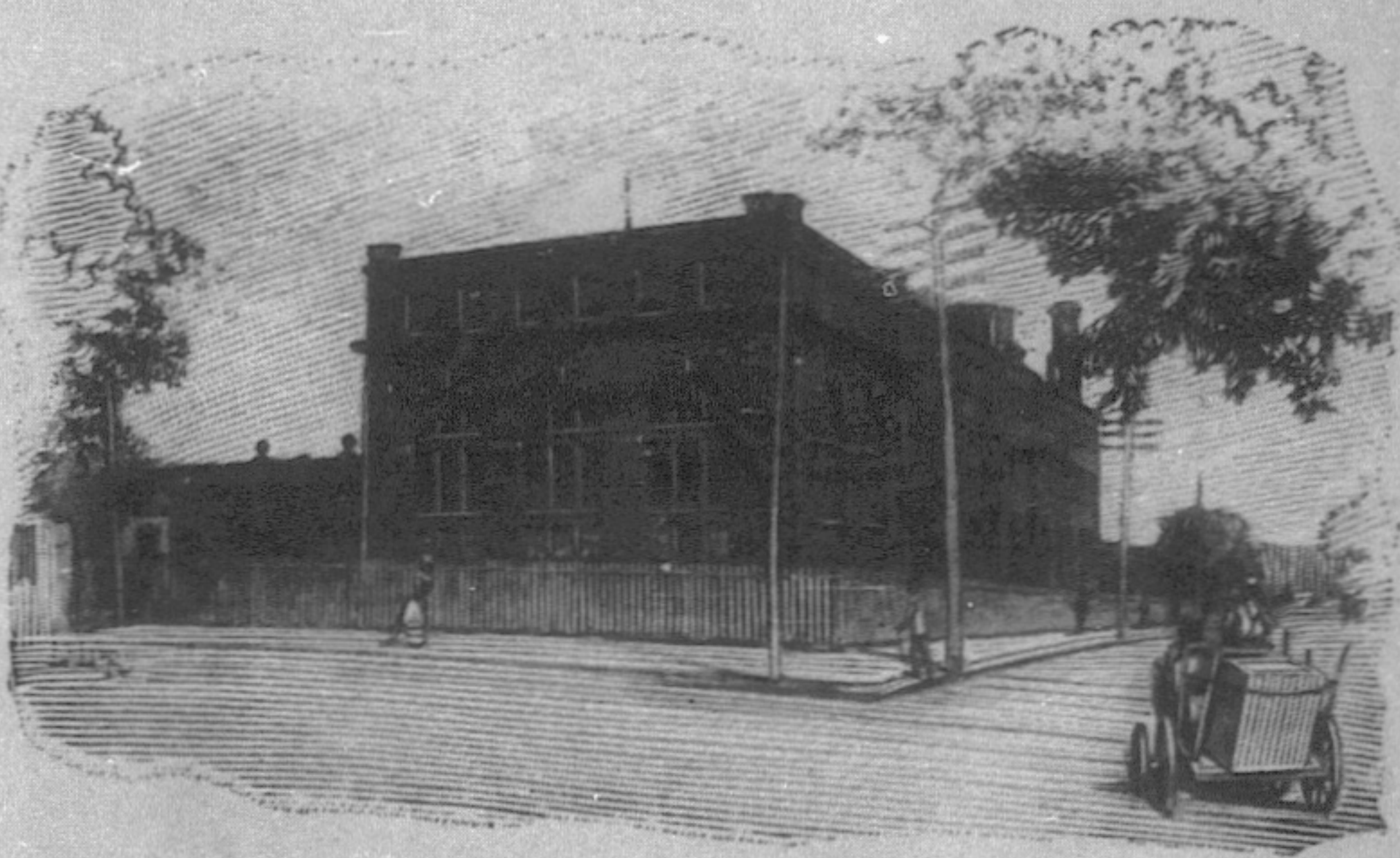
The Edison Band is a special organization; every man an artist, each player a picked specialist. One from Sousa's band, one from Gilmore's, one from Fanciulli's, and so on. They are the best that money

can get; and the result, a Model Phonograph Band that knows how to play for the Phonograph, better than any one or all three famous bands put together.

The Edison Band is a company of musicians trained for the Phonograph; a company of artists, each one of whom is capable of making a perfect solo Record; and therefore, as a whole, playing intelligently and with but one purpose in view, a perfect Band Record.

The Edison Band is the largest aggregation of picked talent ever used to fill the horns of listening Phonographs with delectable music.

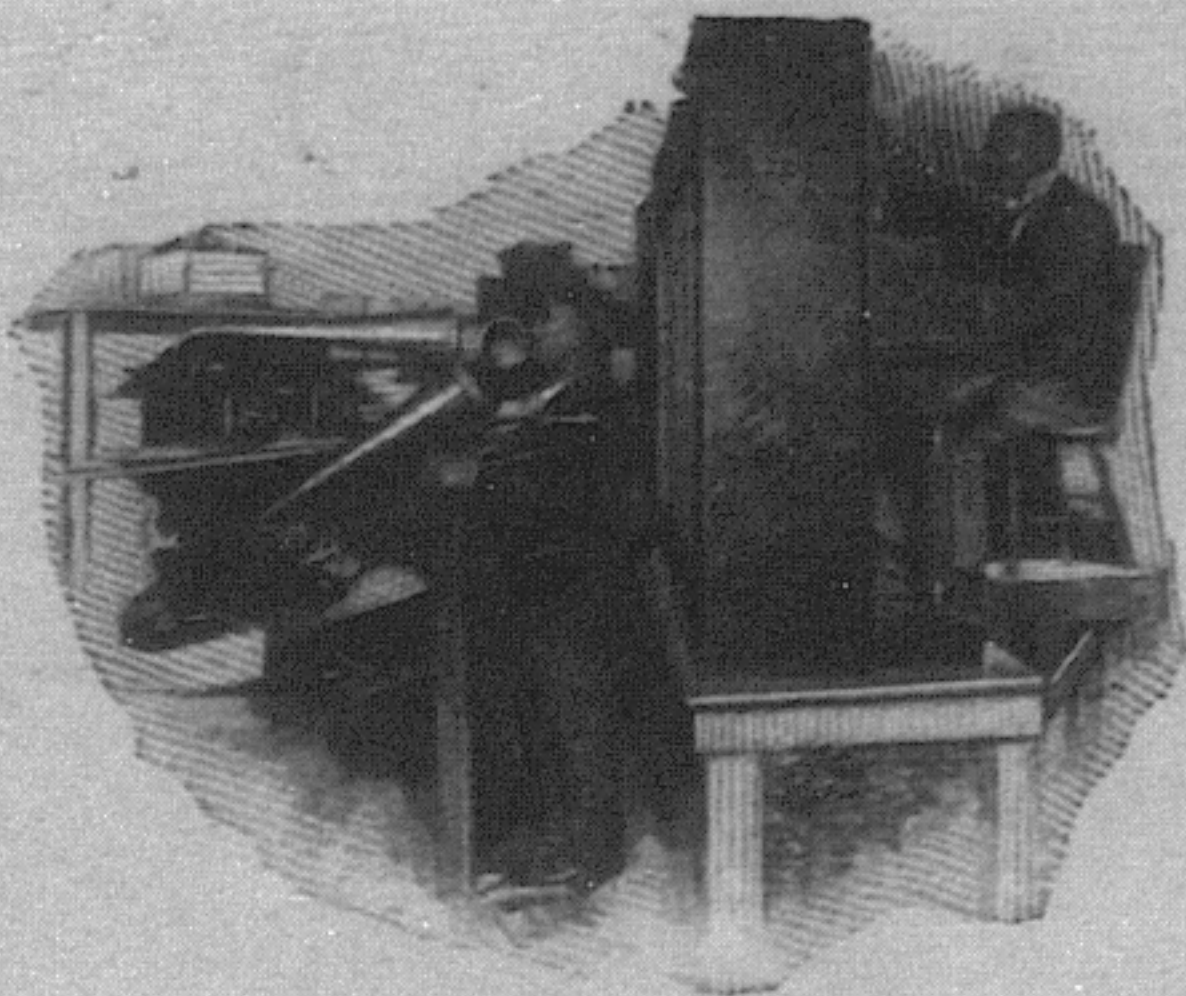
All the parts in the arrangements are covered; all the effects intended by the composer are produced as planned. Perfect balance, perfect harmony, perfect melody! That's the New Edison Moulded Record.



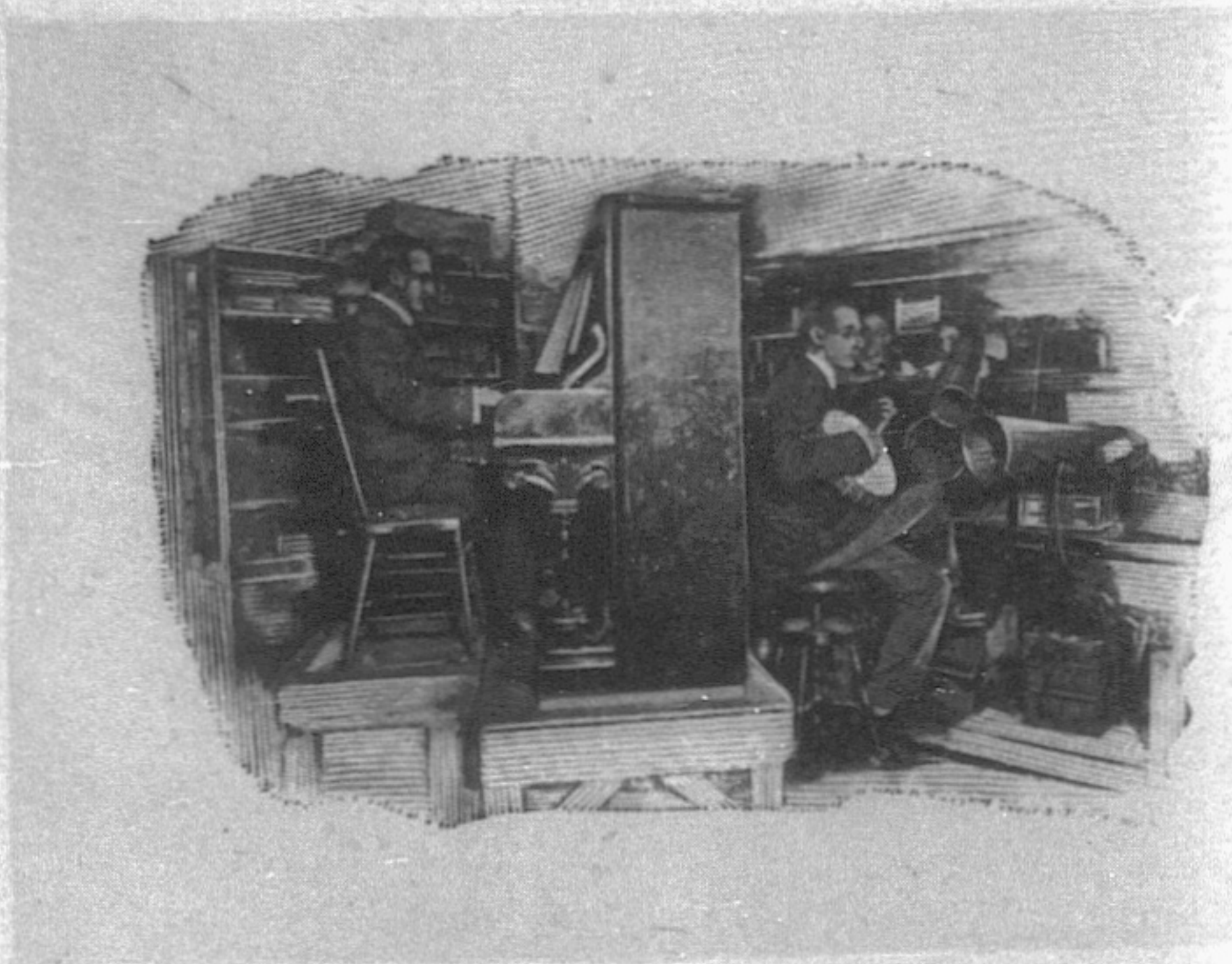
—“the great brick Laboratory—”



"The Edison Band——"



*“—a singer pouring forth
melody into a sheaf of horns.”*



"—or a banjo solo—"

By the old method of making Records, the Band played to fifteen or twenty Phonographs at one time. These were arranged on a rack in three tiers and the horns all pointed toward the performers.

But now-a-days, when a Master Record is made for the moulded process, the number of Phonographs is reduced to five, and of the five Records thus made, the most perfect one is selected, from which to make the Master Mould.

No expense is spared in making this one Master Record as perfect as possible; and when once selected, it is guarded as carefully as would be a baby king.

Passing now into the next room, we find a singer pouring forth melody into a sheaf of horns. In another room, a banjoist; in yet another, a quartet; for on the top floor of this

building there are eight rooms which are used for making Master Records. These rooms are separated from each other by double partitions, filled in with seaweed. Seaweed, by the way, is the best material for deadening sound.

In these rooms the various artists do their work. On racks at one end of each room, are from three to five Phonographs, with their horns pointing toward a spot in midair, where the singer stands.

If it be a violin solo or a banjo solo or a male quartet, the arrangement is the same; the music producing point being in a spot where the horns, if extended, would meet. Behind the performer, perched up on a high pedestal, is the piano, or the organ, or whatever may be the accompanying instrument.

(To be continued.)

SHORT TALKS ABOUT NEW RECORDS.

[Continued from page thirty-eight]

8024. Cavatina from Robert Le Diable. Clarinet solo played by W. M. Tuson. The merits of this beautiful composition by Meyerbeer are too well known to need comment, but much can be said of the artistic rendering of it on our Record, which certainly does the composer full justice. The natural "woody" tone of the clarinet is the delight and marvel of Phonograph critics and enthusiasts.

8007. Pearl of the Harem, Peerless Orchestra. Here is an oriental rag time two-step, with the oddest kind of rhythm; yet tuneful, catchy and brilliant. Combining the flavor of the Orient with that of our own "dusky" creations, it is at once happy and interesting. The tambourine effect in two of the strains lends novelty and needs but the closing of the eye to picture the Oriental maiden in her graceful dances and poses. *Get it and keep off the Midway.*

8017. Can't You Take My Word, sung by E. M. Favor. This selection is taken from The Messenger Boy where it is being sung with great success by James T. Powers. Our Record for the Phonograph is an almost exact reproduction of Mr. Powers' style of comic singing. The story of the song is strikingly original and humorous and is brought out finely. The melody has about it that let-me-hear-it-again quality that makes it the most encored part of The Messenger Boy performance.

The Edison Phonograph is THE perfect talking machine.

THE HORN WAS MISSING.

Two enterprising residents of Smithville, N.J., conceived the idea of invading Haddonfield and giving a Phonograph

entertainment; hoping thereby to reap a goodly harvest of ducats. The town was billed, and on the night of the entertainment the hall was well filled by an expectant audience. A little after schedule time the performers arrived, and while proceeding to put things in proper shape, they apologized for their tardiness.

The audience was gracious and quietly awaited the first murmur from the 'phone, but it was speechless, and so were the two gentlemen from Smithville. The silence became so painful that it hurt, but the tension was relieved by one of the performers stating that the entertainment must be postponed as they had forgotten their horn.

The audience was first paralyzed and then indignant, and this section of Burlington county has received a blow from which it will take years to recover.—From the Burlington County *Demokrat*.

The Phonograph is a good listener and a perfect talker.—OPENEER.

MODERN LANGUAGES TAUGHT BY MAIL WITH THE AID OF THE PHONOGRAPH.

The International Correspondence Schools, Scranton, Pa.

THREE ADVERTISEMENTS.

During the past year there have been scattered broadcast all over the United States, from North to South, from East to West, three advertisements; printed in bold, black type on a yellow background and similar in wording to the following.

Sprechen sie Deutsch? We furnish the German instructor's voice on a Phonograph to study with at your home. Write for free Illustrated Catalogue. International Correspondence Schools, Scranton, Pa.

Parlez-vous Francais? We teach French by mail at your home. A Phonograph, the most desirable and patient instructor, is our medium. Write for free Illustrated Catalogue. International Correspondence Schools, Scranton, Pa.

¿ Habla Usted Espanol? Learn to speak Spanish at home from a Phonograph by the famous I. C. S. Method. Better than a personal instructor. Write for free Illustrated Catalogue. International Correspondence Schools, Scranton, Pa.

These advertisements were printed on posters 25 inches long and 6 inches wide. The subject matter speaks for itself.

FOUR STATEMENTS.

First.—The system of teaching is the same as is used in all of our Courses. It has been the means of our success for the past ten years.

Second.—The Courses are very full and complete, as shown by the synopses; they include thirty (30) Conversational Lessons, a complete Grammar, a Reader, and a Lexicon. Our graduates are able to converse easily with natives, to correspond in the foreign language, and translate the best classical and technical literature of the language which is studied.

Third.—In teaching the student to speak, we use the Phonograph as a medium for our native instructors to give the Conversational Lessons and hear the student's recitation. We do not deliver a Phonograph with a set of instruction records and leave the student to his own devices in learning, but give one lesson at a time and require a recitation before we give the next. Careful guidance and criticism of the student's work characterize Our Methods.

Fourth.—The I. C. S. Method, by which the student learns to speak, should be observed in the Lesson Paper. Each Lesson is divided into five (5) parts: Vocabulary and Phrases and Sentences, Remarks, Drill, Review and Conversation and Phonograph Exercise.

NINE ADVANTAGES.

I. IT IS CONVENIENT.

The “instructor” is always subject to the beck and call of the student. The student can move from place to place while studying—we teach wherever the mails reach. By means of the hearing tubes attached to the Phonograph the student can hear the instructor’s voice without fear of disturbing others near him, and while the hearing tubes are in the student’s ears, he cannot be disturbed by noises and conversation which would make language study impossible by any other method. The student has no engagements to keep with a personal instructor—he studies when he is most interested to learn.

[To be continued]

MUSICAL MUSIC FOR THE MUSICLOVER.

504. Anvil Chorus from *Il Trovatore*. This opera was first given in 1853, and is probably the best known of the many works of Giuseppe Verdi, who was born in Italy, in 1813, and who died but recently. The clink-clank of the hammers on the Anvil and grand chorus make this Record one of the most effective melodies ever written. Our Record is by the Band.

WILLIAM BANTA.

79. Selection from *Martha*. This opera, the leading motif of which is the beautiful air, “Last Rose of Summer,” is the work of Friedrich Von Flotow who was born in 1812

and whose death occurred within the last decade. This charming melody is rendered on our Record with great delicacy of expression by the Edison Band.

NEW EDISON MOULDED RECORDS

¶ Edison Moulded Records are made only in Standard size.

¶ Both Standard and Concert Records may be ordered from this list. Order by Number, not by Title. If Concert Records are wanted, give the number *and* letter C.

8034 Daybreak at Calamity Farm

Comic, with imitations Spencer & Girard

8035 Scene at a Dog Fight *Comic, " " "*

8036 Pyramid Polka *Cornet solo* Liberatori

8037 Sadie say you won't say nay *Sent'l song* Thompson

8038 Ring down the curtain, *Descriptive song* Wallace

8039 Parody on "I've waited honey waited long
for you" *Song* North

8040 A Little Boy in Blue *song with orchestra* Harlan

8041 Selection from Dolly Varden *Orchestra* Peerless

8042 On Board the Oregon
Descriptive. Male Quartette Invincible Quartette

8043 A Morning in Noah's Ark *with imitations. Band E.*

8044 In the Moonlight with the girl you love
A "Toreador" hit. Serio-comic song Thompson

8045 Back back to the woods *Comic male-duet* Co & Na

8046 Sometimes, dear heart *Sentimental song* Parker

8047 The Messenger Boy March
Xylophone with Orchestra accompaniment Hopkins

8048 Fireman's Duty *Descriptive. Male Quartette* I. Q.

8049 The Lizard and the Frog *with imitations. Band E.*

8050 The Meaning of U.S.A. *Patriotic song* Thompson

8051 Oriental Rondo *Helimar. Orchestra* Peerless

8052 Let me dream again *Sentimental song* Thompson

8053 A Stein Song *Drinking song* Parker

8054 Our Director March *dedicated to Harvard* Band E.

8055 Temptation Schottische *Orchestra* Peerless

8056 Night trip to Buffalo *Male Quartette* I. Q.

8057 U. S. Cavalry Calls *Bugle* Al. Sweet

8058 Forbes' Farewell
with bugles. 1st Reg't. N.G.N. 7. Field Music

8059 Prince Henry March *Band* Edison

- 8060 Home Sweet Home *Mandolin* Samuel Siegel
 8061 The Bouncer at the Blazing Rag

A concert Hall Scene Spencer & Girard

- 8062 Medley of Favorite Reels *Band* Edison

- 8063 A Trip to the Circus *with imitations* Sp. & Girard

¶ These selections are now made by Moulded Process.
 Their manufacture, by former process, is discontinued.

- 7253 Polonaise Brilliant *Clarinet Solo* Tuson

- 7723 Oh, Shining Light *Band; with Cornet Solo* Edison

- 7881 Sunflower Dance *Banjo* Ossman

- 7905 Tell us pretty Ladies *Comic Male Duet* Co. & Na.

- 7969 The Wedding of the Reuben and the Maid

Comic Male Duet Co. & Na.

- 7992 A Soldier's Bride *Descriptive Song* Myers

- 8000 Tell me Dusky Maiden *Comic Male Duet* Co. & Na.

¶ New Catalogue numbers have been given to the following Moulded Records. Old numbers are also given.

NEW OLD

- 8064 8001 When I think of you, *Sentimental*
song with Orchestra accompaniment Harlan

- 8065 7970 My Own Wild Western Rose " " Harlan

- 8066 7721 The Shade of the Palms *Song from Floradora,*
with Orchestra accompaniment Stanley

- 8067 7996 Down in Louisiana *Orchestra. Descriptive* P.

- 8068 7873 A Coaching Party " " P.

- 8069 3815 Casey at the Telephone *Talking* White

- 8070 7990 Edward German's Shepherd's Dance
Violin D'Almaine

- 8071 7893 Good Morning Carrie! *Coon love song* Quinn

- 8072 106 Pretty Dick Polka *with bird imit.* Band E.

- 8073 645 Nightingale and the Frog
Orchestra, with Piccolo Solo Edison Symphony

- 8074 5020 Armourer's Song from Robin Hood,
with Orchestra accompaniment Stanley

- 8075 3806 Casey taking the Census *Talking* White

- 8076 7994 Amoureuse Valse *Orchestra* Peerless

NATIONAL PHONOGRAPH COMPANY
 ORANGE, N.J., U.S.A.; N. Y. OFFICE, 83 Chambers Street;
 CHICAGO OFFICE, 144 Wabash Avenue.